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very probable, nay almost manifest, that the Greek word 'Οδύνη, which signifies *grief*, also the pains and sorrow of a woman in travail, is derived from the British "O Duw Nef?" And what is more natural for a woman in that condition, than to make such an ejaculation? Besides, allowing for the different idioms of the two languages, the very spelling is the same."

"Your's, &c.,

"Φ."

### LETTERS ON COLL GWYNFA.

#### LETTER III.

*To the EDITOR of the CAMBRO-BRITON.*

SIR.—In my last I parted with our translator of Milton at the close of the sixth book: and the few instances I selected from his production must have convinced those, who had not before perused it, of the classical purity and pristine vigour, if I may be allowed to say so, of Mr. Pughe's style. For it is by this latter quality,—by which I mean a sort of recurrence to the original and independent principles of the Welsh tongue,—that COLL GWYNFA is particularly distinguished; and the learned writer has evinced a degree of courage in this respect, that must appear quite presumptuous to those, whose estimate of the excellence of the language is founded solely on the prejudices of the present day. Mr. Pughe has fearlessly dared to soar above these enslaving opinions; and not only has he thus avoided all modern corruptions, but he has restored to us our ancient tongue in all the strength, freshness, and splendour of youth. Nor would it, perhaps, be possible to find a happier illustration of the various and inexhaustible resources, whether of force or beauty, that exist in the venerable speech of the Cymry, than what is afforded by COLL GWYNFA.

I shall now proceed to select a few more proofs, in addition to those before offered, of the excellence, which I have thus ventured to ascribe to Mr. Pughe's translation. For this purpose I should have commenced with the beautiful address to Urania at the opening of the seventh book, if you had not anticipated me in your original critique\*. I shall therefore extract the sublime passage, which describes the Messiah preparing to perform the glorious work of the creation:—

\* See vol. i. p. 102.—ED.

"So sang the hierarchies : mean while the Son  
 On his great expedition now appear'd,  
 Girt with omnipotence, with radiance crown'd  
 Of majesty divine; sapience and love  
 Immense and all his Father in him shone.  
 About his chariot numberless were pour'd  
 Cherub and seraph, potentates and thrones,  
 And virtues, winged spirits, and chariots wing'd  
 From th' armoury of God, where stand of old  
 Myriads between two brazen mountains lodg'd  
 Against a solemn day, harness'd at hand,  
 Celestial equipage; and now came forth  
 Spontaneous, for within them spirit liv'd,  
 Attendant on their Lord : Heav'n open'd wide  
 Her ever-during gates, harmonious sound  
 On golden hinges moving, to let forth  
 The King of Glory in his powerful Word  
 And Spirit coming to create new worlds.  
 On heav'nly ground they stood, and from the shore  
 They view'd the vast immeasurable abyss  
 Outrageous as a sea, dark, wasteful, wild,  
 Up from the bottom turn'd by furious winds,  
 And surging waves, as mountains, to assault  
 Heav'n's height, and with the center mix the pole."—B. vii.

I. 251.

"Mal hyna canent y Gorlwyson myg:  
 Pa bryd y Mab a ymddangosai ar  
 Ei helynt fawr, hollnerthiant yn ei gylch,  
 Coronawg o belydron dwysfawl urdd;  
 Doethineb ac anfeidrawl gariad, ac  
 Ei gyflawn Dad tywynai ynddo ef.  
 O gylch ei gerbyd dirifedi dorf  
 Ymfwrient, Cherub, Seraph, Ceidrion, a  
 Gorseddau, Rhinion, ac Ysbrydion mwth  
 Adeiniawg, ceir asgellawg fil a mil  
 A miloedd o arfogaeth Duw, er cynt  
 Lle safent rhwng dau fynydd pres at bryd  
 Y daw gwyl myg, peiriannawg oll o seirch  
 Nefolion; weithion hun-symudawl doent,  
 Ag ynddynt Ysbryd bywyd, ar eu Por  
 Ya gweini: llydan yr argorai Nef  
 Ei bythawl byrth, ar golion aur yn troi  
 Maws eilw sain, er myned Brenin y  
 Gogoniant allan yn ei gadarn Air  
 Ac Ysbryd newydd fydoedd idd eu creu.  
 Ar dir nefolain safent, ac oddiar

Y lân arsyllwent hwy yr enfawr ddwfn  
 Anfeidrawl gymmlawdd fal pe môr, yn wyll,  
 Yn anial iawn, a gwylt, à droid odd  
 Y gwaelawd fry gan wyntoedd engyrth yn  
 Fynyddoedd dônau, mal pe uchder Nef  
 Eu cyrch, a mysgu eithaf yn y craidd."—P. 202.

Independently of the general merit of this passage it will be observed, that two or three parts, in particular, are very happily rendered. For instance, *Gorlwysion*, which signifies "supremely holy, or hallowed, ones," is a very appropriate translation of *Hierarchies*; yet no other language, with which I am acquainted, has any indigenous word for it, but adopts the Greek term as the English does. *Gorlwys*, however, is purely Welsh; and, if it be here used for the first time, it is not, therefore, less consonant with the genius and properties of the language. Nor has Mr. Pughe done more than follow the laudable example set in this respect by Milton himself, who, as before observed, never hesitated to invent new terms, when those, previously in use, fell short of his purpose. And the translator has the additional merit of coining from his own mint.

The opening of the Gates of Heaven in this passage is described in the original, as will be allowed, with all the harmony suitable to the occasion:—

“Heaven open'd wide  
 Her ever-during gates, harmonious sound  
 On golden hinges moving.”—

Nor is the translation inferior:—

“Hydan yr agorai Nef  
 Ei bythawl byrth, ar golion aur yn troi  
 Maws eilw sain.”—

Nothing can be smoother; and the expression “maws eilw sain”,—the gliding, harmony of sound,—in particular deserves notice, as being, I was almost about to say, an improvement on Milton. You have on a former occasion compared the Italian version by Paolo Rolli; and, as the book is now before me, I can not resist the temptation to make a few farther collations. The following is the translation of the three lines just noticed, and which, I think, all competent judges will admit to be inferior both to the Welsh and English, notwithstanding the much boasted mellifluence of the Italian tongue.

“Spalanca il ciel le semperne porte  
 Con sonora armonia su i cardin d'oro.”

The next extract describes the work of creation on the second day, and is selected as affording two or three instances of that original diction, peculiar to the Welsh language, and in which this translation abounds. They will be noticed in the sequel.

"Again, God said, Let there be firmament  
 Amid the waters, and let it divide  
 The waters from the waters: and God made  
 The firmament, expanse of liquid, pure,  
 Transparent, elemental air, diffus'd  
 In circuit to the uttermost convex  
 Of this great round: partition firm and sure,  
 The waters underneath from those above  
 Dividing: for as Earth, so he the world  
 Built on circumfluous waters calm, in wide  
 Crystalline ocean, and the loud misrule  
 Of Chaos far remov'd, lest fierce extremes  
 Contiguous might distemper the whole frame:  
 And Heav'n he named the Firmament: so even  
 And morning chorus sung the second day."—B. vii. l. 275.

"Eto, dywedai Duw, Bydded wybren rhwng  
 Y dyfroedd, a gwahaned ddyfroedd o iwrth  
 Y dyfroedd: a gwnai Duw yr wybren yn  
 Amlediad gwyawl, ter, tryloew, taen  
 O awyr nysfel ogylch eithaf cant  
 Y gron fawr hon: yn bared ffer a dir  
 Y dyfroedd isod yn dosbarthu rhag  
 Y rhai odducho: can fal dairiar yr  
 Un fath adeilai efe y byd oddiar  
 Amlion ddyfroedd tawel y mewn lled  
 Crisiannawl eigion, gan bell symud croch  
 Anrheithiad Tryblith, nas andwyai ffrom  
 Eithafion yr holl drefn: a galwai efe  
 Yr wybren Nef: efelly canent hwyr  
 A bore gyson foliant yr ail dydd."—P. 204.

The words "awyr nysfel," by which "elemental air" is rendered, are purely Welsh and highly expressive. Taliesin uses the latter word in the same sense, where he says—

"Uch awen uchel  
 Uch no pob *nysfel*."

The Italian translator adopts the expression "elementale aria," which, indeed, with a slight terminal variation, would be the translation in most modern languages. The words "amlion" and "eigion" furnish two other instances of the rich native stores of

the Welsh tongue. The former is a compound of much greater force than the English "circumfluous," for which it is here used, since it has reference to *flooding* rather than *flowing*; and the term "eigion," by which "ocean" is rendered, is an aggregate noun, derived from *aig*, which is employed to denote the "great deep," whence *eigion* signifies a plurality of great waters, a term so philosophically applicable to the ocean. The Italian translator could find no better words in his language than *circonfluenti* and *oceano*, which are mere echoes of the English. The word "Tryblith," by which Chaos is rendered in this extract, has been noticed, I believe, on a previous occasion\*; and the critical reader will discover one or two other instances which I cannot now stop to notice. I would merely, therefore, direct his attention to the corresponding passage in the first chapter of Genesis†: Mr. Pughe's work will lose nothing in the comparison. The last two lines of the foregoing extract may also be advantageously opposed to the following in the Italian:—

—————"cosi sera e mattina  
Celebarono i cori il di secondo."

The "chorus sung," so happily preserved in the Welsh "cantant gyson," is almost lost in the Italian lines, which, besides, want the softness and melody of Mr. Pughe's.

The passage, which I am about to transcribe, represents the first appearance of the great Orb of Day under the plastic influence of the Creator, and, although short, abounds in the sublime images natural to the occasion. And to these, it will be seen, the Welsh translator has done ample justice.

"First in his East the glorious lamp was seen,  
Regent of day, and all th' horizon round  
Invested with bright rays, jocund to run  
His longitude through Heav'n's high road ; the gray  
Dawn and the Pleiades before him danc'd,  
Shedding sweet influence."—B. vii. l. 375.

—————"Cyntaf yn ei ddwyrain hwyl  
Y gogoneddus lygorn gwelid, rhwyf  
Y dydd, ac ei belydron cain o gylch  
Y gorwel oll á duddai efe yn llon,  
I redeg trwy ffordd fawr y Nef ei daith ;  
Y wawr las, ac y Tewdwys lu aent yn  
Corelwi rhagddo gan amdaeu maws  
Anwydau."—P. 208.

\* See Vol. 1. p. 99.—ED.

† Verses 6, 7, and 8.

There are several indigenous and beautiful terms in this brief extract, among which *dwyrain*, *gorwel*, *Tewdws*, *corelwi*, and *amdaenu* are particularly worthy of notice. “*Dwyain hwyl*,” by which the East is rendered, signifies, literally, “dawnful journey” or “journey abounding with dawnings,” than which nothing could be more poetically, or more accurately, applied to the first appearance of the great heavenly luminary. The word “*gorwel*,” the Welsh name of the horizon, which implies, literally, “extreme vision,” is a very happy substitute for the Greek term, adopted in almost all other languages. And I cannot help here observing, how superior it is, both in sound and meaning, to the term *terfyn-gylych*, which the late Mr. Walters uses to express the same idea, and upon which he so profusely lavishes his encomiums, though it would be difficult to find a more uncouth word in the language \*. “*Tewdws*,” by which the term Pleiades is translated, means, literally, a “thick assemblage,” and is, therefore, properly descriptive of that constellation. One of our poets, I believe Davydd ab Gwilym, uses the word in the same sense; but in the book of Job, where Pleiades occurs twice, the original word is retained. The words, “*corelwi*” and “*amdaenu*,” afford fresh examples of the energy and beauty of the Welsh compounds, and in the formation of which the language possesses facilities equal at least to the Greek. “*Corelwi*,” which means “danced round,” is certainly more expressive, with reference to the march of the heavenly bodies, than the simple term “danced,” used by Milton; and “*amdaenu*,” to spread round, describes more emphatically the diffusive influence of the solar heat than the single word “shedding.” To this I will only add, that the words in the Italian translation, corresponding with the five I have here noticed, are, as in former cases, mere echoes of those in the original.

In page 211 Mr. Pughe renders “the ounce, the libbard, and the tiger “ by *blai*, *cidwm*, and *cath-balug*.” If he be correct, these words would supply new proof of the originality of the Welsh tongue; but there may be some doubt as to the propriety of their application to these particular animals; and it may now be impossible to ascertain their precise import. *Cath-balug* occurs in the Triads as one of the “three molestations of Mona,” and has always been understood to refer to the tiger: it means, literally, the smooth-coated cat, which is sufficiently descriptive of that animal.

\* See his “Dissertation on the Welsh Language,” p. 31.

The ensuing extract comprises the passage, in which the ant and bee, on their first creation, are described with so sweet a simplicity.

“First crept  
The parsimonious emmet, provident  
Of future, in small room large heart inclos’d,  
Pattern of just equality perhaps  
Hereafter, joined in her popular tribes  
Of commonalty: swarming next appear’d  
The female bee, that feeds her husband drone  
Deliciously, and builds her waxen cells  
With honey stor’d.”—B. vii. l. 492.

“Ymlusgai gyntaf y  
Morgrugyn cynnil, rhagddarbodus, mewn  
Man gyfing calon fawr cynnwysai hi,  
Cynnelwad hwyrach o gydraddiad iawn  
I fod, ac unai ei gwerinawl hil  
Mewn cydwladoldeb: nesaf yn ei haid  
Y fam-wenynen ymddangosai, hon  
Ei gormes briawd swrth yn foethus iawn  
A faetha, ac ei chellau cwyr mor lân  
A lunia, llawn o fel.”—P. 212.

Two instances present themselves, even in this short passage, of the expressiveness of the Welsh compound terms. Thus, the English expression, “provident of the future,” is fully embraced by the single term “rhagddarbodus;” while the word “cydwladoldeb,” which implies a “communion of country,” is, undoubtedly, more comprehensive than “commonalty” in the original.

I have now concluded my extracts from the seventh book, though without by any means exhausting all the instances, it supplies, of the successful manner, in which Mr. Pughe has exemplified the peculiar excellencies of the Welsh tongue. From the eighth book, which contains Adam’s discourse with Raphael about his creation and his nuptials with Eve, I shall transcribe only one short passage, which relates the first introduction of Eve to her consort:—

“When out of hope, behold her, not far off,  
Such as I saw her in my dream, adorn’d  
With what all Earth or Heaven could bestow  
To make her amiable: on she came,  
Led by her heav’nly Maker, though unseen,

And guided by his voice, nor uninform'd  
 Of nuptial sanctity and marriage rites;  
 Grace was in all her steps, Heav'n in her eye,  
 In every gesture dignity and love."—B. viii. l. 489.

"Pan heb obaith, selwn hi  
 Ac nid pell, mal y gwelwn hithau yn  
 Fy mreuddwyd, mor eirianaid o bob cain  
 A allai Daiar roddi neu y Nef  
 Er ei hoffâu. Yn mlaen y doai, o gan  
 Arweiniad ei Naf nefawl er mai nid  
 Gweledig, ac o draw ei lais, nac heb  
 Anwybod o neithiorawl leindid a  
 Defodau priodasawl: telaid oll  
 Ei rhawd, ac yn ei llygad gwenai Nef,  
 Yn ei harweddiaid urdd a chariad oedd."—P. 136.

The expressions of "gwenai Nef" and "harweddiaid," in the last two lines, are happily chosen, and contribute much to the felicitous translation of this well-known couplet. The Italian version of the same lines, although more literal than the Welsh, does not appear to have any other advantage: it is as follows:—

"Grazia era ne' suoi passi, il ciel negli occhi,  
 Ed in ogni gesto maestade e amore."

In the same book, in the conclusion of Raphael's address to Adam, the "verdant isles" in the West are rendered by "Gwerddonau Llion," a name, which occurs in the Triads, in the account of the "three losses by disappearance of the Isle of Britain," where Gavran is recorded to have gone to sea in search of the *Gwerddonau Llion*, or *Green Islands of the Floods*; and according to some commentators, these were the Canaries, or Cape Verd Islands\*. It is not improbable, therefore, that Mr. Pughe may be correct in appropriating the name to the "verdant isles" mentioned by Milton, which would afford another testimony to the originality of the Welsh names. In the Italian translation the English words are rendered, literally, "verdeggianti isole Esperia," which, like the original, are mere general terms.

At the commencement of the ninth book the names of Troy, Turnus, and Neptune are translated, and, I think, properly, by the terms *Caer Tro*, *Twrn*, and *Neivion*, all of them of Welsh origin. The latter appellation, in particular, may be found in

\* See the Triad, here alluded to by Idwal, translated in the former volume, p. 124.—ED.

the Triads, in that singular record, which is supposed to refer to the deluge\*; and Lewis Glyn Cothi, a poet of the fifteenth century, appears to use it, as is here done, in application to Neptune, where he says,—

“*Ev a yr niver i vor Neivion.*”

He will send a number to the sea of *Neivion*.

I shall close this letter, which, I fear, has already been extended beyond due bounds, with the fine picture of Satan's aerial voyage before he enters the Garden of Eden,

“The sun was sunk, and after him the star  
 Of Hesperus, whose office is to bring  
 Twilight upon the Earth, short arbiter  
 'Twixt day and night, and now from end to end  
 Night's hemisphere had veil'd th' horizon round :  
 When Satan, who late fled before the threats  
 Of Gabriel out of Eden, now improv'd  
 In meditated fraud and malice, bent  
 On man's destruction, maugre what might hap  
 Of heavier on himself, fearless return'd.  
 By night he fled, and at midnight return'd  
 From compassing the Earth, cautious of day,  
 Since Uriel regent of the sun descry'd  
 His entrance, and forewarn'd the cherubim  
 That kept their watch ; thence full of anguish driven,  
 The space of sev'n continued nights he rode  
 With Darkness, thrice the equinoctial line  
 He circled, four times cross'd the car of Night  
 From pole to pole, traversing each colûre;  
 On th' eighth return'd, and on the coast, averse  
 From entrance or cherubic watch, by stealth  
 Found unsuspected way.—B. ix. l. 69.”

“Oedd isel haul, a seren ucher ar  
 Ei ol, ar swydd o ddwyn cyflychwyr tros  
 Y ddaiar, byr gyfryngiad dydd a nos,  
 A nan hannergylch nos o ael i ael  
 Llenasai am y gorwel : pan heb osn  
 Dychwelai Satan, hwn o Eden rhag  
 Bygythion Gabriel a ffoasai, mwy  
 Call weithion yn ei dwyll a llid, o fryd  
 Er disfa Dyn, o drymach doed a ddel.  
 Ar nos y ffoai, a chanol nos y doai o

\* See CAMBRO-BRITON, vol. i. p. 127.—ED.

Anuglychu dair yn ei cl, pwyliaus  
 Rhag dydd, o selu Uriel rhwyf yr haul  
 Ei daith, ac y Cherubion a eu gwyl  
 Rhybuddiai; llawn o ing oddiyno tarf  
 Tros saith ol-yn-ol ddydd gan wyl ei hwy!  
 Byhydedd red \* dair gwaith amdroai, ar-draws  
 Cár nos âi bedair gwaith o gol i gol,  
 O drosi y colrodau: wythfed y  
 Dychwelai, a thu gwirth i ddrrws neu syll  
 Cherubig caffai ledrad ffordd."—P. 244.

Several instances of the native richness and copiousness of the Welsh tongue are to be selected from this passage, a few of which it may not be uninteresting to notice, notwithstanding the abundant proof, that has already been offered on this point. The word "cyflychwr," by which the English "twilight" is rendered, means, in a literal sense, the "contact of ether," or that imperceptible union of light and darkness which we call twilight. Can any thing be more descriptive, or more philosophically correct? With reference to this, it may likewise be remarked, that Milton's expression, "short arbiter 'twixt day and night," is very happily rendered by "byr gyfrngiad dydd a nos," implying "the short intervening space of day and night," which is precisely expressive of twilight. "Cyhydedd" and "Colrodau," by which the Equinox and Colures are translated, are also genuine Welsh words, whereas most other languages borrow, in this instance, from the Latin and Greek. *Cyhydedd* means an equality of length; and *Colrodau*, as a derivative of *rhod*, a circle or wheel, is judiciously applied to the *Colures*, though not, perhaps, to be found in common use. But, if Mr. Pughe, as previously observed, has occasionally enriched his translation by the introduction of new terms of true Cimbric extraction, there are few, who will not say with the poet,

—————“dabiturque licentia sumpta pudentè.”

Nay, I should even be disposed to assert, that, considering the skill and erudition he has, on other occasions, displayed in illustrating his native tongue, he is entitled to our gratitude for

\* “Sef, teithiai dair gwaith o gylch y ddaiar, mewn tri dydd ar hyd cylich y cyhydedd, o ddwyrain i orllewin, gan gadw yn y nos, neu y rhan oddiwrth yr haul. Teithiai wedi hynny eto er cadw yn y nos, ar osgo oc yr hanner ogledd i hanner de y ddaiar, gan drosi y colrodau, neu ddau gylch dychymgawl yn tòri traw eu cilydd ar ddau gol y ddaiar.”

every addition he makes to its stores from those inexhaustible resources, which no one better knows how to manage with a due regard to the characteristic genius and principles of the language.

IDWAL.

## WELSH MUSIC.—No. XII.

To the EDITOR of the CAMBRO-BRITON.

SIR.—“Holl Ieuencid Cymru.”—*All ye Cambrian Youth.*—I named this beautiful melody in my 5th letter (*vide* vol. i, page 254,) merely to further the interests of the widow and family of the late H. Humphreys, for whose benefit it had been published, with variations. Nothing can be more simple than this air;—and yet there are several scientific modulations in it. As I before observed, it resembles a Spanish melody called “Folia d’Espagna,” also a Russian air known by the appellation of the “Cossack.” What is very singular, the same *bass* would answer both the Welsh and the Cossack air. I have been favoured with some beautiful words, to be adapted to “All ye Cambrian Youth,” by one of the most elegant and best writers of the day,—a lady, in whom are combined all the requisites for forming a true poet.

“Mwynen Mon.”—*The Melody of Mona.*—This is purely Welsh in every sense of the word, very pathetic and melodious; no Cymro can hear it without feeling its full force. It is in a minor key, and exceedingly regular in its construction.

“Megen a gollodd ei gardas.”—*Margaret that lost her Garter.*—Jones, in his collection, has the following note affixed to this tune. “In the reign of Edward III the Queen, or Countess of Salisbury, is said to have dropt her garter, in dancing a minuet at Court, (Query—whether it was Margaret, wife of Sir Wm. Peito ?) which the King picked up, and, seeing the nobles smile, he exclaimed “*Honi soit que mal y pense,*” which has ever since been the motto of the Garter.” The melody is a very majestic composition: the first eight bars, however, of the second strain are precisely the same as “Merch Megen;” but the remaining eight bars are quite original and remarkably elegant.—There was a song sung by Madam Catalani, composed by some one, in which the ninth and three following bars of this air occurred.—Query,—